FOUNDATION FOR ART IN CINEMA
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THE CINEMATHEQUE

The regular Bay Area showcase for personal and avant-garde films.

1981 Shows on Thursdays and Sundays at 8:00 PM at the San Francisco Art Institute, 800 Chestnut St., S.F.

ADMISSION: $2.50 FREE COFFEE

For information call 586-8486.

Film passes available at the door
5 admissions for $10.00

SUNDAY, NOVEMBER 1

THE MAGNIFICENT EXCITEMENT

Gail Vachon in person

Gail Vachon is a young filmmaker living in New York. She is usually considered among the "new wave", a loosely defined group who is trying to reestablish the narrative in avant-garde cinema. She will screen the following works:
ESMERELDA & THE TURKEY VULTURE (1980) 9 min. - Isolated sounds that have to do with human markings: Cave drawings, a boomerang, fingerprints, an x-ray, children jumping on a trampoline. Birdcalls, disco, laughter, crickets and prayers.

MARY SMITH (1980) 15 min. - the filmmaker plays eight roles: a bum, a regular person, a secretary, a leather girl, a mom, a disco queen, a carpenter and a Martian. Of this film Amy Taubin in the Soho Weekly News has written, "MARY SMITH is expressive of the anxiety, passed from mother to daughter through countless generations, about being alone, that a woman alone is in danger and that the danger comes from within herself as much as from the outside world."

THE MAGNIFICENT EXCITEMENT (1981) 20 min. - A 2-projector 35mm slide show with jokes. Offers some information about the MX missile system, asking some questions like: Will humankind's technology lead first to communication with extra-terrestrials, or to nuclear self-anihilation? If so, why not?
Plus JEALOUSY 16 min. & two untitled films

THURSDAY, NOVEMBER 5

NOBLESS OBLIGE

WORLD PREMIERE

Warren Sonbert in person

San Francisco filmmaker Warren Sonbert has been making films since the mid-sixties when he lived in New York on the fringes of the Warhol milieu. His films fall into two well-defined periods: the early films made in the sixties involved in various N.Y. scenes; and the later period comencing with CARRIAGE TRADE characterized by its intense montage of spectacular imagery taken from all over the world. Present in all his work is an aristocratic sensibility as well as a high regard for the poetics of cinema, being both seductive on the one hand and dialectic on the other. Included on this program are:

THE BAD AND THE BEAUTIFUL (1967) 35 min. - Consists of twelve seperate portraits each with its own 60's pop track. Aside from the sensitivity of the camera work played against the appropriateness of the soundtrack this film remains one of the succinct documents of that period.

NOBLESSE OBLIGE (1981) 25 min. - Since CARRIAGE TRADE Sonbert's strategy has been to collect many disparate images then assembling them into discrete constructions using shape, color, movement and even subject matter as a formal base. With NOBLESSE OBLIGE the same abstract considerations seem to be in operation. However there are clusters of images which tend to direct the viewer's attentions and emotions along more political and social lines. The candlelight parade for Harvey Milk, the city hall riots, gay pride, Gunther the liontamer, rodeo and circus. All very elegantly and sensitively presented. It is a film which makes a strong personal statement in a bold and courageous manner.

FRIDAY, NOVEMBER 6

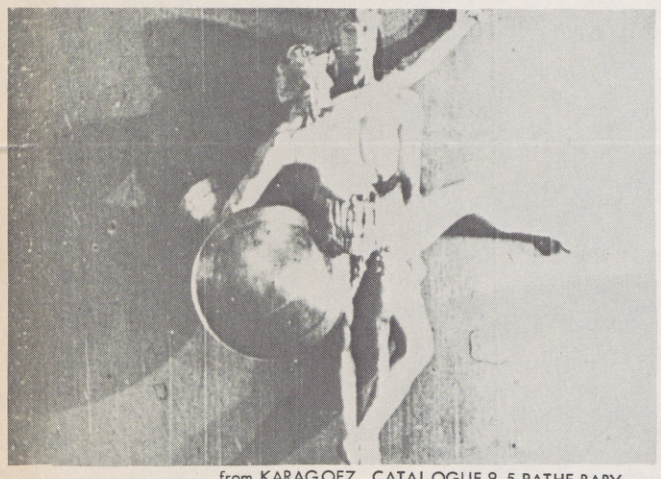
Open Screening

Bring your own

SUNDAY, NOVEMBER 8

New Films from Canyon Cinema

An explosion of filmic talent is evidenced by this potpourri of brand new work in the collection of Canyon Cinema: eleven short films in as many styles by eleven different artists, some of them familiar, others soon to be familiar.
This program curated by Michael Wallin:
FOUR FLUSH by Steve Osborn - 14 min.
IRIDUM SINUS by Sara Arledge - 6 min.
BOSTON FIRE by Peter Hutton - 8 min.
BOOK OF THE DEAD by Victor Faccinto - 15 min.
WARDOUR STREET by Tom Whiteside -8 min.
FUNK by Lyle Pearson - 10 min.
PERSPECTIVES: A DANCE PORTRAIT by Robert Schiappacasse 5 min.
REASONS TO BE CHEERFUL, PART III by Laurie Lewis
THE GARDEN OF EARTHLY DELIGHTS by Stan Brakhage 5 min.
RIGHT ANGLES by Kit Hellman - 7 min.
DEFECTIVE STORIES by Mark Sterne - 10 min.



from KARAGOEZ. CATALOGUE 9.5 PATHE BABY
by Gianikian & Ricci Lucchi

THURSDAY, NOVEMBER 12

All new scented films from Italy

Yervant Gianikian & Angela Ricci Lucchi in person

One of the most sublime & unique contributions to the genre of film/performance is the work of this couple from Milan. Subtle yet memorable imagery - childeren's toys, faces in a morgue, old photographs which sometime take on a surrealistic quality have an energy of their own. But while the films are running Ricci Lucchi & Gianikian quietly go about their work synching various scents from a calalog of 800 creating a mood of enchantment and magic. From the films to the compact equipment they travel with everything has the quality of being carefully hand crafted. The scents are disbersed by dripping tiny drops of essences into little cruciables heated by alcohol lamps. In the end one is left with a feeling of having been through an intense experience. They will show the following films:
DAS LIED VON DER ERDE. SCENT OF THE WOOD (1980) 20 min.
KARAGOEZ NO. 2 (1981) 40 min.
ABSINTHE. ESSENCE (1981) 15 min.

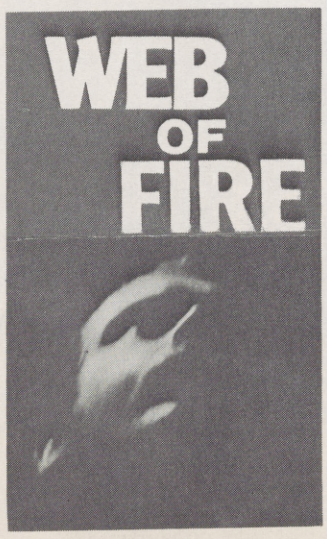
SUNDAY, NOVEMBER 15

Rudnick, Kuchar & friends

Recent films

This program, curated by Michael Rudnick, consists of seven world premieres of recently completed films by San Francisco filmmakers:

YOLANDA (1981) 23 min. by George Kuchar
WEB OF FIRE (1981) 18 min. by Michael Rudnick - Starring George Kuchar & Sondra Sisack, music by James Nadel " This film had its inception with a chance reflection of the sun's rays on a film can. After a series of somewhat catastrophic events, which included nightmares at the lab, trips to the emergency room and the metamorphosis of my bedroom into an inferno. This premiere is proof that an idea can become a reality in the face of overwhelming odds."
THE COMPOUND (1981) 5 min. by Michael Rudnick
THE SHAPE OF THINGS (1981) 7 min. by Mike Henderson
PARADISE OF THE DAMNED (1981) 3 min. by Rock Ross
BARNABY RUHE (1981) 5 min. by Brad Swift
BRIDGE OF DREAMS (1981) 8 min. by Betty Walberg & Frank Safranek



THURSDAY, NOVEMBER 19

BIRD'S EYE VIEWS

FIELD GUIDE TO WESTERN BIRDS (1980) 25 min. by Dean Snider - A collection of personal accounts told to the camera. Storytellers in various states of intoxication. "Out of obligation to untold stories, a precursor to OWH, THAT WAS MY PENIS YOU STEPPED ON." D.S.

THE PLACE FOR NO STORY (1972) 55 min. by Phil Green -Aerial film of California from Mt. Shasta to L. A. , shot out of helicopters, bombers etc. With practically no dialog Green goes down the coast leaving the viewer to see for himself the environmental changes along the way. He produced this film while at KQED. "The tube, like some blind eye, was covering everything with words, and worse. The opportunity to make a film about California arose. I took it as a chance to make a statement without words; one that just looked at what was going on, as though from a great height, and without specific reference to geography." P.G.

SPACE BORNE 14 min. by Phil Dauber - "An exhilerating tribute to man's exploration of space. NASA photography of actual voyages transforms space flight into a symbolic journey.

--programmed by Marian Wallace

SUNDAY, NOVEMBER 22

IN MOTHER'S WAY

Jac White in person

One aspect of the super 8 film medium is that its compactness makes it ideal for use in close situations. Since 1976 Jac L. White has been exploring her personal life at such close quarters as any filmmaker is likely to do. She has turned her camera so as to explore major events in her life and produced works of startling honesty. However, because of the ease with which the images are produced the whole process comes off as being utterly natural. The program will feature the following films in super 8:

IN MOTHER'S WAY (1981) 35 min.- "The daughters have taken it upon themselves to tell the story of mothers and daughters, partly to break the mother's silence..." says Louise Bernikow. My mother's silence is not my problem. In this intensly personal film I tell my version of the mother-daughter story. A story which has changed dramatically since the death of my father. -JLW

LAST GASP (1981) 18 min. - Dubbed my sanity film, made at the same time as IN MOTHER'S WAY, LAST GASP is a documentary of the dying words of my Kodak Supermatic 200.- JLW

RE: JAC WHITE (1978) 20 min. I first tried to deal with my rage toward my mother (raw & embarassing as it is) through ritual - an open letter to my mother that she will never see. -JLW

SECOND (1976) 7 min. - My loving another woman is forbidden. Men, my husband, society intrude. - JLW

Vincent Grenier Photo: Ann Knutson

SUNDAY, NOVEMBER 29

CLOSER INSIDE & recent films

Vincent Grenier in person

French-Canadian filmmaker now living in New York, Vincent Grenier returns to the Bay-Area for a series of shows. Of his work, Martha Haslanger in The Downtown Review has written, "Repeatedly, Grenier's legerdemain brings us not to illusion, but out of it to its objects. Patterns become shoe-with-cord, shadowy depth becomes hair, silver chevron becomes the flat base of an iron. The abstract and exotically unavailable becomes commonplace and substantial. Shoe, cord, hair, iron. These are elementals, each immediately claiming its own peculiar fiction, each scoring grander explanations."
Our program will feature the following films by Vincent Grenier:
CLOSER OUTSIDE (1980) 10 min.
INTERIEUR INTERIORS (TO A.K.) (1978) 16 min.
WORLD IN FOCUS (1976) 20 min.
ARCHITECTURE (1981) 8 min.
MEG (1981) 8 min.

NOTICE!

The Foundation for Art in Cinema is in need of office equipment: filing cabinet & IBM Executive typewriter in particular. Also needed is a 16 mm. Moviescope. All contributions to this organization are tax deductible. Call 586-8486

THURSDAY, DECEMBER 3

Ivens :Bresson

MISERY IN THE BORINAGE (1933) 29 min. by Joris Ivens - Striking coal miners of the Borinage region in Belgium.

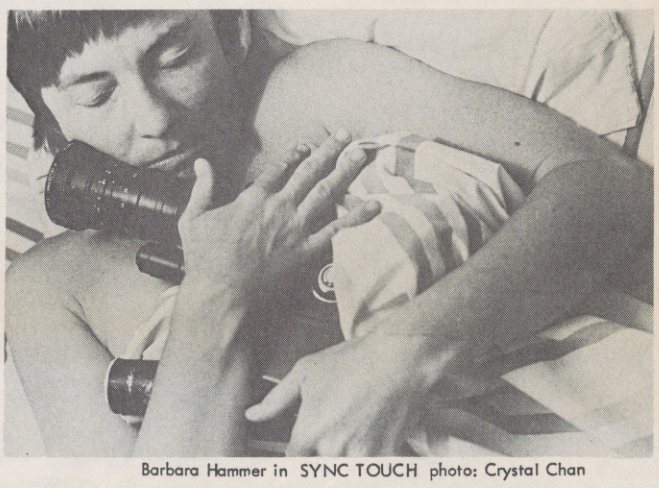
PARIS LA BELLE 23 min. by Jacques Prevert - Based on photographs by Man Ray taken in 1928 and by Sacha Vierny taken in 1959.

LE RETOUR (1946) 34 min. - by Cartier Bresson - Documents the release of French inmates from Nazi concentration camps and their arrival at home.
-- programmed by Sharon Wood

SUNDAY, DECEMBER 6

German Experimental Film

In conjunction with the Goethe Institute we present the following program which sketches the history of German avant-garde cinema through the '60s.
FILM SCORE I/22 & II/22 by Werner Graeff
REFLECTORY COLOR LIGHTPLAYS (1923) by Kurt Schwerdtfger
LIGHTPLAY: BLACK-WHITE-GREY (1930) by Lazlo Moholy-Nagy
KIPHO (1925) by Guido Seeber
WAX EXPERIMENTS (1927) by Oskar Fischinger
ATELJEINTERIÖR by Peter Weiss
MACHORKA MUFF (1962) by Jean-Marie Straub
SPRING GUNS (1967) by Lutz Momartz
JÜM-JÜM (1967) by Werner Nekes & Dore O.
ADOLF WINKELMANN, KASSEL (1967) by Adolf Winkelmann
RAW FOOTAGE (1968) by Brigit Hein
POLLY (1969) by Rolf Wiest
SAME PLAYER SHOOTS AGAIN (1967) by Wim Wenders
A RAINY NIGHT IN POTSDAM (1970) by Helmut Herbst



Barbara Hammer in SYNC TOUCH photo: Crystal Chan

THURSDAY, DECEMBER 10

New films

Barbara Hammer in person

The aesthetic path of Barbara Hammer which has taken her over the various continents of endeavor has led her ever more in the direction of the poetic muse. Whether it is her sense of political responsibility or desire for personal growth which is the primary inspiration for the film, it is always her poetic vision which is the true substance of the work. This program of films made over the past three years was chosen to represent her lyrical strengths:

SYNC TOUCH (1981) -The connection between touch and sight. The language of the body is the spectacle of the screen. Animation, sync sound, optical printing.

POOLS (1981) - Underwater photography of the Julia Morgan swimming pool at Hearst Castle. Hammer's most visually accomplished film to date. Uses a classical approach to editing. Color, motion, reflection all combine to make a visual music.
OUR TRIP (1980)
AREQUIPA (1980)
DOUBLE STRENGTH (1979)
HAIRCUT (1978)
AVAILABLE SPACE (1978)

SUNDAY, DECEMBER 13

The L.A. filmmakers

Curated by **Terry Cannon**

This program was curated by Terry Cannon of the Pasadena Filmforum where it had its first screening last week. Since a good many independent filmmakers in L.A. make their livings working in various aspects of the commercial film industry one thing common to this collection is high production quality and state of the art opticals. Our program will include:
MARASMUS by Betzy Bromberg & Laura Ewig
GRATUITOUS FACTS by Tom Lesser
BABOBILICONS by Daina Krummins
LEGIONS by Michael Guccione
ROSE FOR RED I&II by Diana Wilson
I KISS THE DEAR FINGERS SO TOIL WORN FOR ME by Craig Rice
NINE SCENES by David James 2 hrs. total

THURSDAY, DECEMBER 17

Recent films from New York City

Although quite well-known in New York this group of filmmakers has had very little exposure in the west. This program is designed as an introduction to these filmmakers as they are sure to be making visits to the Bay area in the near future. Our program will consist of the following films:
CHINATOWN by Jim Jennings 7 min.
FALL by Jim Jennings 7 min.
DAUGHTERS OF CHAOS by Marjorie Keller 20 min.
OBSCENITY by David Lee 26 min.
COOL HANDS, WARM HEART by Su Frederich 13 min
HORIZONTAL TRANSFER by Madeline Gekiere 6 min.
PHOTOMA by Madeline Gekiere 5 min.
THIS IS MONTAGE by Holly Fisher

SUNDAY, DECEMBER 20

Marguerite Duras' DESTROY SHE SAID

DESTROY SHE SAID (1969) 100 min. by Margurite Duras, French/Eng. subt. Duras is best known in this country for her screenplay for HIROSHIMA MON AMOUR. Though her films are not widely known in this country she has created a body of work (including INDIA SONG) which has put her in the forefront of innovative filmmaking in European narrative cinema.

DESTROY SHE SAID is a hypnotic and haunting film about five alienated people isolated in an unworldly hotel. Enmeshed in a ritualistic power game, they inexorably assume interchangable personalities as each acts out his/her own ambitions, charade...

December 21 - January 6 closed for holidays
Next show Jan. 7 Bay-Area Animation

This program is supported in part by grants from the San Francisco Hotel Tax fund, the California Arts Council and the National Endowment for the Arts, a Federal Agency.

To recieve our posters in the mail, send your name address & Zip code to: Cinematheque mailing list/Foundation for Art in Cinema/339 Head st. San Francisco, CA 94132